Film MONTHLY REVIEW

9D

Vol. 6 No. 12 Incorporating British Film Review SEPTEMBER/OCTOBER, 1948

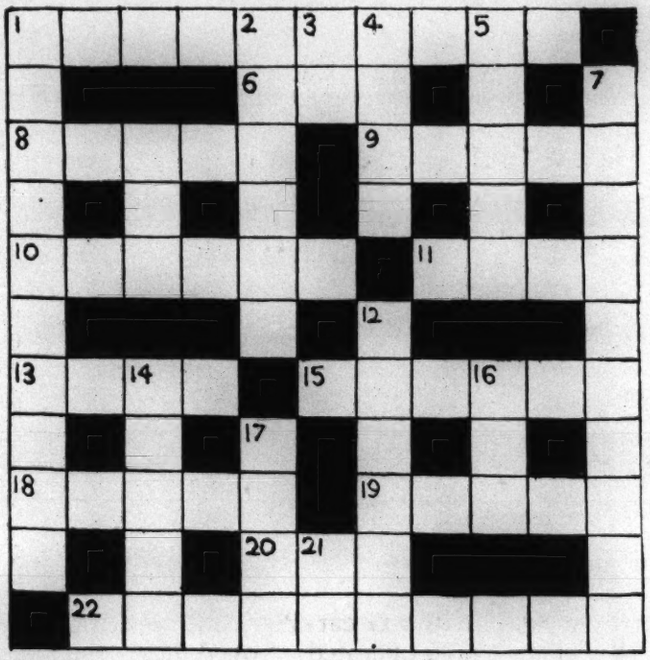
IN THIS ISSUE :

"THE WINSLOW BOY"

FILM CROSSWORD No. 10

SOLUTION NEXT MONTH

Solution to Crossword No. 9 on page 5



ACROSS.

1. In which Hedy Lamaar played Tondelayo (5, 5).
6. He'll give you Sparks! (3).
8. First name of star of "The Rains Came" (5).
9. Lions stalked in one in "The Sign of the Cross" (5).
10. The film with John Mills as Scott is about these regions (6).
11. Kieron Moore became one with his first film (4).
13. There's something sure about Clark and Betty (4).
15. "Their's is the Glory" was about this battle (6).
18. Star of "Meet Me At Dawn" (5).
19. Young Pip sounds like a bet! (5).
20. First name of Miss Grey (3).
22. She seems to tour London in her latest films (4, 6).

CLUES DOWN.

1. So Stewart's a misogynist (5, 5).
2. Coating applied to monochrome sequences in "A Matter of Life and Death"? (6).
3. Initially Clifford Evans (2).
4. Kieron Moore's first name in "Mine Own Executioner" (4).
5. In a film, Sheila Sim's day was this (5).
7. Up and coming star of "This Man Is Mine" (5, 5).
12. She played a catty character in "The Courtneys of Curzon Street" (5).
14. de Marney's quarter was this (5).
16. Mary Merrall plays one in "Three Weird Sisters" (3).
17. First name of star of "Stormy Weather" (4).
21. This and this reversed is the first name of 22 across (2).

THE CHRISTMAS BOOK FOR 1948

THE FILM FAN'S BEDSIDE BOOK

8/6

This book is dedicated to all of you who love the Cinema. Here is the inside story, not only of film-making with all its romance and drama, but of the people without whose skill the pictures you have enjoyed could never have been made. Could you become a Star? What will the Cinema of the Future be like? How is Technicolor made? All these and hundreds of fascinating questions are answered within the pages of this book.

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ANTHONY ASQUITH

Terrence Rattigan's play "The Winslow Boy" was voted the best foreign play of 1947-48 in New York. Now, Anthony Asquith's direction of Anatole de Grunwald's production is awaited by America and if it's a success—we're in!

ANTHONY ASQUITH, the youngest son of the 1st Earl of Oxford and Asquith, was born in London in 1902 and educated at Winchester and at Balliol College, Oxford.

Even in those days when the Film Industry had still a vast amount of headway to make, Asquith, who has always been a visionary, realised that in the cinema lay tremendous artistic possibilities, and he foresaw the vast importance it would assume one day.

Once Asquith had decided to devote his professional life to the films, he approached the business of learning all there was to be learnt about the industry with eagerness and enthusiasm. He would listen to anyone and everyone who possessed a sound technical knowledge of film-making, and the more he learnt, the greater grew his belief in the artistic future of the industry.

With his mind set on learning all that he possibly could, he went to the United States in 1925 for a period of six months, and while there spent half of that time in Hollywood. Mary Pickford and Douglas Fairbanks entertained him at their famous home, "Pickfair," and gave him the run of the studios. He was quick to seize on such a chance to study the practical side of the industry at first hand, and from the Fairbanks as well as from such good friends as Lillian Gish and Marion Davies, Asquith learnt much of the methods of film-making.

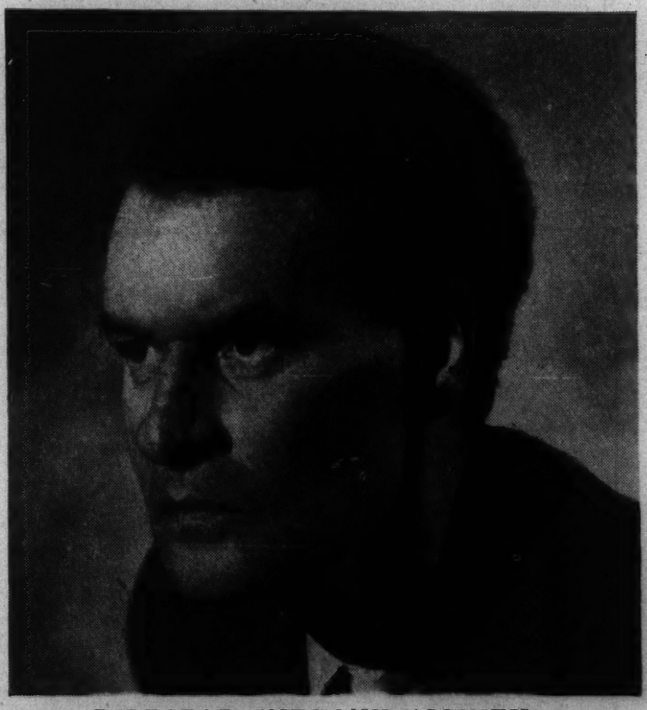
He returned from his Hollywood visit in 1926 more anxious than ever to make a career in films, and it was then that H. Bruce Woolfe offered him a job on *Boadicea* which was just going into production. In point of fact, Asquith was able to gain practical experience in a number of different ways. "I did pretty well everything from make-up to managing transport," he says in describing his experiences. "I was most anxious to work on every aspect of film-making, and I had ample opportunity to do so."

That he was acquiring experience rapidly was proved when, in 1927, he produced his first script. This was for *Shooting Stars*, on which picture he was co-director with A. V. Bramble, and it was very kindly received by the critics and public.

Encouraged by the success of his initial effort, he decided to handle his next production himself, and thus, in 1928, he made *Underground*. This, too, was well received, and he went on to make *Run-Away Princess*, which was the first picture to go on the floor at the new Welwyn Studios.

The last silent picture which he directed was *A Cottage on Dartmoor* in the following year, and he is still as proud of this as he is of any subsequent picture he has handled. And as he is very critical of all his work, it is significant that this picture marked a definite step forward in the development of a director whose technique infuses a more than transitory quality to his productions.

Asquith's first talkie was made in 1930, and *Tell England*, a picture which dealt with the glorious failure of our campaign on the Gallipoli Peninsular in the Great War, and in which the Royal Navy co-operated, proved how much at home he was in the new medium of talking pictures. Incidentally, he is always very happy



DIRECTOR ANTHONY ASQUITH

After studying films in Hollywood, he made for Britain a line of successful and intelligent pictures. His knowledge and experience justify a "Film Monthly Review" preview of "The Winslow Boy."

when directing a picture that deals with people and incidents connected with the Services. His inherent humanity enables him to present the men and women with a fidelity and warm understanding that is never in danger of turning to bathos cheaply to stir the emotions.

In 1932, still bent upon enlarging the scope of his experience, he directed two pictures of widely contrasting types. The first was a version of Compton Mackenzie's delicate novel, *Carnival,* which was made at Welwyn, and the second was a musical entitled *Lucky Number,* produced at Gainsborough Studios.

Other pictures which Asquith has directed and which scored successes were *Pygmalion, French Without Tears, Cottage to Let, Quiet Wedding, We Dive at Dawn, Way to the Stars* and *While the Sun Shines.* But one of his most successful pictures, *Welcome to Britain,* has never been shown to the general public.

Made in 1943 for the Ministry of Information and starring Burgess Meredith, the American star who later played the leading role in the Anthony Kimmins production of *Mine Own Executioner,* it was made with the purpose of showing Amercan servicemen and women just what and what not to do when they came to this country, to demonstrate some of our ways and customs, and to make them feel at home and happy in what was to many of them a strange land. And in this it succeeded so admirably that it is regarded as one of the most successful propaganda pictures ever to be made in this country.

Asquith recently finished directing *The Winslow Boy,* which was produced by Anatole de Grunwald and written by Terence Rattigan, who was the author of the stage play of that name. De Grunwald, Asquith and Rattigan are the directors of that highly successful company, International Screenplays Ltd., which has done a very great deal to enhance the reputation of British pictures.

THE ACADEMY CINEMA

Presents with English Sub-Titles

As a director, Asquith is a firm believer in allowing his cast to interpret their parts in their own way, always provided that such interpretations are not at variance with the general trend and atmosphere of the picture. He insists that to impose a lot of restrictions and inflexible conditions on the cast is to deprive the acting of much that should be natural. For his own part, he develops a keen and warm interest in the characters, and this enables him to build up a clear mental background picture of each of them before the final highlights are filled in during shooting.

Before he starts work on the floor, he is completely satisfied in his own mind as to the style in which the picture will be made. Obviously, different types of pictures call for different approaches, but one thing he will never do, and that is to employ some new method of directing merely because it is novel and unusual.

This ability to concentrate on the essentials and avoid the temptation to experiment in a carefree, haphazard manner results in his pictures having a smoothness and balance that are notable. He confesses that the most difficult parts of a picture to direct are the flat passages.

And it is when he is dealing with these that he is at most pains to ensure that interest is sustained. They are as important in their own way as are the big moments and incidents to the climax to which the director carefully builds up, but since they must naturally strike a quiet note it is vital that their significance shall not be lost.

"A director of a picture," Asquith insists, "is in the relation of a musical conductor to an orchestra. He knows his score thoroughly, and with the overall effect always before him, he takes the instrumentalists through the score in such a way that while every passage is as perfect as it can be in itself, each one will blend in a harmonious whole."

That Asquith is well able to practise what he preaches is shown by his many successes, and *The Winslow Boy* is a fine example of directorial control at its best. The story, dealing with the trials and triumphs, the care and happiness that come to an essentially "ordinary" middle-class family, calls for a factual approach that avoids sensationalism and unnecessarily elaborate methods of direction.

Asquith carries the story along with a smoothness and directness that are admirable, and there is no doubt that in this picture he has performed an outstanding piece of experienced and skilful directing.

HE "KIDNAPPED" CHARLIE CHAPLIN.

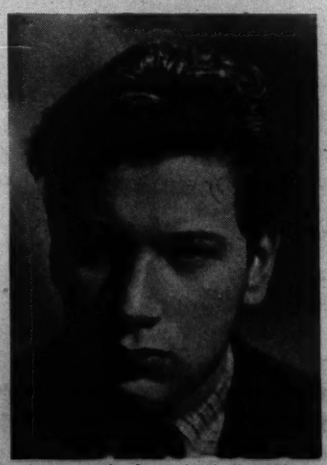
CASTLETON KNIGHT, producer of *XIVth Olympiad—The Glory of Sport,* Technicolor film of the 1948 Olympic Games, entered the film industry as office boy to Mr. A. C. Massey, manager of Kingston County Theatre. He soon rose to be a cinema manager himself.

He has always been a great showman. One of his exploits was to "kidnap" Charlie Chaplin on his arrival from Paris at Croydon. Disguised as a chauffeur he met the famous comedian and drove him to his cinema, the Majestic at Clapham, where he persuaded him to make a personal appearance on the stage.

Castleton Knight has been producer of Gaumont British News since 1933. His productions of *Theirs Is The Glory,* reconstruction of the Arnhem landing, *Victory Parade* and *The Royal Wedding* admirably qualify him for the greatest undertaking of his life—the Technicolor film of the 1948 Olympic Games.

USTINOV RETURNS FROM ITALY.

SHOOTING on *Private Angelo,* the Peter Ustinov production for Pilgrim Pictures based on Eric Linklater's novel, is under way in Italy.



Peter Ustinov, who has been responsible for the screen adaptation and will produce, direct and play the title role, has recently returned from a location-seeking tour of Italy and is delighted at having found several ideal sites for the exterior work which will form two-thirds of the film.

BAD LUCK DOGS "COLUMBUS."

THE total loss of the 173-ton sailing vessel "Santa Maria," burnt out at Barbados a short time ago, was the culminating mishap in a trail of ill-fortune which has followed the filming of *Christopher Columbus,* Sydney Box's new production in technicolor for Gainsborough Pictures. Only one day before, the "Nina," small, 122-ton companion vessel, also specially designed and built in Barbados for the film, had been located by aircraft 40 miles from land, after being missing for nearly two days. She was towed back to Barbados with all crew members safe. There were no casualties aboard the "Santa Maria," as the crew were ashore. The night watchman, only man aboard, was saved.

JAMES MASON BACK AT WORK.

JAMES MASON plays a pediatrician in his first Hollywood film, *The Best Things In Life Are Free.* It's not a big part—in fact, the smallest of the three leads—the heroine is Barbara Bel Geddes and the villain Robert Ryan, but Mason picked it after he had read about fifty scripts because he liked the story and the character. The film is being produced by Enterprise Productions, who made such successes as *Arc de Triomphe* with Ingrid Bergman, *Body and Soul* with John Garfield, etc.

"THE GREATEST SHOW ON EARTH."

THE fact that David O. Selznick has formed his own television company has given rise to a rumour that he is abandoning big picture production for the next six months to devote his time to his new interests.

This is very far from fact, as Selznick is at present deeply engaged in planning a new picture *The Greatest Show on Earth,* a drama of circus life, which he claims will be the biggest film production ever to be made in Hollywood.

The picture will bring before the cameras most of the leading Selznick stars and the complete equipment of the Ringling Brothers, Barnum and Bailey organisation, the world's biggest circus.

Film making — *without Studios*

by Charles Hatton

JUST over a year ago, an American film called *Boomerang* created a considerable sensation, not only by reason of its excellence, but also because it was a reconstruction of an actual real-life drama, and was mainly photographed on the scene of the original events. Immediately there began a craze for shooting films away from the studios, and the most notable production to emerge as a result is the widely praised *Naked City*.

But the Continental film producers have been contriving to shoot films without studios for years, and have turned out such consistently good work that at least one young Englishman has been inspired to follow in their footsteps. When he was working as a Films Officer in the American zone of Germany, Harry Reynolds spent every minute of his leisure in studying the methods of the Continental producers in overcoming the difficulties of limited studio facilities. He had been in the film industry himself for over ten years, so he had a pretty good idea of what they were up against.

Harry Reynolds returned to England with the fixed idea of forming a small, compact team of first-rate technicians to make good films as economically as possible. He met an old friend Cyril Bristow, who also knew his way round Wardour Street, and they scraped together all their available capital to form a company and hire a poky office up four flights of stairs in Shaftesbury Avenue.

TOO EARLY IN THE MORNING
Film people often experience minor discomforts "on location." But the gallant people described in the article "rough-it" for every film.

Like many others, they discovered that the film business had changed considerably since pre-war days, but they somehow acquired a camera and recording apparatus which enabled them to make a documentary about the Navy which showed a profit. This they immediately invested in preparation for a short feature film. However, when they came to make inquiries as to the cost of hiring a studio, they discovered that this would be in the region of £3,000 a week, exclusive of staff wages and various other expenses. Harry Reynolds negatived the idea right away and began a systematic search of the London suburbs.

Eventually he found what he wanted—a large mansion in Forest Gate, and in collaboration with his partner, who is an expert lighting cameraman, he set out to evolve a working formula, bearing in mind his experiences of French, Italian and German methods. First they had to decide which rooms in the house they would use. These had to be specially treated something after the fashion of a broadcasting studio where all booming sound effects are carefully eliminated. They stretched army blankets over piano wires, beneath the ceilings, covered the floors with thick felt and made a number of experiments with portable screens to cut out all tendency to echo. It meant a good deal of painstaking research, but it has paid ample dividends.

Having settled the question of sound-recording, they were confronted with the formidable problem of adequately lighting their interiors. In place of the familiar lighting rail which surrounds every studio set, and from which the spot lights are focused, Cyril Bristow devised a sort of bracket, which clips on to the picture rails of a room, a simple device which fulfils exactly the same purpose.

Then the windows presented several obstacles, and eventually gelatine filters were fitted to them to filter any strong sunlight which would not have matched the interior lighting. Again, the unit discovered that the lighting cables were continually impinging on the picture, and it was not until one of the assistants hit upon the bright idea of painting them the same colour as the walls that

this difficulty was overcome.

Anyhow, they made the film in the Forest Gate mansion, which cost them £20 a week to rent, disposed of it successfully to a distributor, and decided to tackle a full-length feature. This time Harry Reynolds went further afield and eventually discovered a fine old eighteenth century rectory in Dorset, and they set to work planning *House in Darkness.* In this case, the story involved the appearance on the screen of a large orchestra, and the partners were now in a tight corner, for film-making tradition insisted that to film a large orchestra you must have the use of a studio.

Reynolds and Bristow found once again that the budget simply would not run to it, so they took a chance and hired Wembley Town Hall, which had been extensively used for recording alone, but never for filming. Dressing the set was a major problem which kept this small unit working round the clock, and the additional lighting for such a large hall was another difficulty which called for some ingenuity. But they eventually got the scenes safely "in the can," and the film was sold to a major distributor, who will be releasing it shortly.

Since then, they have made another full-length film called *Man From Yesterday,* which was completed in a house at Bushey.

The foregoing may rather tend to give the idea that making films in housing is fairly simple when once the technical difficulties have been solved. It isn't quite as easy as that.

For instance, there is the question of the freedom of movement of the camera. In a large studio the camera can swing around at all angles, and at times is even mounted on a crane and swivelled above the heads of the actors. Harold Britten, who is the unit's cameraman, brought his eighteen years' experience to bear in evolving a new technique, involving sharper angles and finer handling of the camera. He defies the keenest cinema goer to detect any difference in his shots from those made in a large studio.

But he too had his moments of doubt when the van arrived at Bushey and dumped a velocitator—the apparatus which controls the camera movement—weighing over fifteen cwt. at the front door. There was no way of getting it up two flights of stairs other than taking it to pieces and carrying them up separately to be reassembled on the upper floor. But the gang set to it with a will, and the job was done in record time.

The unit now takes around its own canteen, which is set up in the kitchen of the house where filming is in progress, and the staff has learnt to observe complete silence when the red light glows to warn them that shooting is in progress.

Continued at foot of page 15

Foreign Films

There are two distinct trends in the cinema to-day. One concentrates on realism. The other prefers to rely on dramatic fiction. In the countries of Eastern Europe, ravaged by war, realism is, for the present anyway, in demand. In the countries nearer to these islands the work is of a mixed character with the dramatic fiction film well ahead of the realistic film.

In France, for example, I hear that Rene Clair is working on a script of *Faust.* Marcel Pagnol, recently elected to the French Academy, has chosen a theme about Schubert called *La Belle Meuniere,* and Maurice Cloche who made *M. Vincent* is basing his next film on the life of the famous French medical man, Dr. Laennec.

Les Amants de Verone, a modern version of Romeo and Juliet is at present being made by director Andre Cayatte. Jacques Prevert who co-operated on the script is known here for his *Les Enfants De Paradis.*

Those of you who saw *Open City* and enjoyed the wonderful performances of Anna Magnani and Aldo Fabrizi will want to go and see *Anelina M.P.* and *John Episcopus.* These two Italian films are musts. In *Angelina M.P.* Anna Magnani plays the role of a working-class woman, fighting for better conditions, who is nominated for Parliament by her fellow citizens. Aldo Fabrizi in *John Episcopus* adds yet another glorious role to his career. Here, he is a meek father, aroused to kill his enemy who ill-treats his son. We want to see more of these Italian films.

REALISM CAN BE EXCITING!

Bulgaria, now building up her film industry, has an exciting film in *Kalin The Eagle,* directed by Boris Borozanov. It describes the revolutionary past of the country and stars National Theatre actor Ivan Dimov. Petrova, the young woman, who acts opposite him is a provincial discovery. The first Bulgarian film to be seen in this country, *Prisoner in the Fog,* is being screened at the Edinburgh Festival. It is a documentary about the work of meteorological units on the Bulgarian mountains.

Another film based on reality is *The Silent Barricade,* about the driving out of the Nazis from Prague in May, 1945. This Czech film is just being completed by producer Otakar Vavra. Film we should want to see is *Sokol Festival,* which was produced by Jiri Weiss. Our young people would be specially interested in it.

NEWS FROM SCANDINAVIA

Two Danish films, both on the imaginative side, are worth mentioning as films that should be seen. *While The Front Door Was Closed,* is a serious film about life in a block of flats during a period of nine hours. In it are well-known players from the Royal Theatre, Thorkild Rosse, Clara Tontoppidan, Karin Nellemose, and Mogens Wieth who is said to be Denmark's finest young actor. The other film, *Monsieur Petit,* is something on the lines of the Chaplin *Monsieur Verdoux.* The interesting point is that the director in this film is a woman, Alice O'Fredericks. Killer is acted by Siegfred Johansen.

After *Frenzy* Sweden has to offer us *Flames In The Dusk,* which is about a fire-raiser. Star is Stig Jarrel who was the schoolmaster in *Frenzy.*

Mai Zetterling, that fine actress who always makes me feel that film is an Art after all, can be seen in *Iris,* and *Sunshine Follows Rain.*

Solution to Crossword No. 9.

CLUES ACROSS.—1, Glynis Johns. 7, Garbo. 8, Hasso. 9, Rin. 10, Learn. 11, Boys. 12, One. 14, Spiv. 16, Neame. 19, Eat. 20, Ideal. 21, Lorre. 22, Gregory Peck.

CLUES DOWN.—1, Giggle. 2, Yurka. 3, Ivor Novello. 4, John Bentley. 5, Husky. 6, Shop. 13, Bedeck. 15, Piece. 17, Agree. 18, King.

THE SCREENWRITERS

by Robert Hirst

" Before we can hope successfully to expand British Film Production we must learnt o make better use of the talented and experienced writers already in the industry, and to introduce new writers who are prepared to devote themselves to writing films." So wrote Robert Hirst in his first article in this series published last month. Now he introduces you to Sydney and Muriel Box, who, assisted by Betty have achieved success, and aim to do all they can for aspiring screenwriters.

SYDNEY BOX is what is known as a " born writer "; as a schoolboy he was already earning thirty shillings a week contributing a sports column to a Kent newspaper.

On leaving school he chose journalism as a career and eventually reached Fleet Street; here, for a time, he was the editor of the " Christian Herald." During his leisure hours he wrote several novels and reference books, including a volume on " Film Publicity "; he always had been interested in the stage and screen.

Later, he and his collaborator—his wife, Muriel—began writing highly successful one-act plays. They have written more than 60 of these and are recognised as specialists in this sphere. Their collected plays have been published in several volumes; these books are circulated by libraries throughout the country. And all over the world the short plays of Sydney and Muriel Box are performed by the " little theatres."

From the stage, Sydney and Muriel Box turned to the screen. In 1940 they formed their own company, Verity Films; within two years they had produced over 120 official films—training films for the three Services and propaganda " shorts " for the Ministry of Information. They then decided to make feature films. They were so successful in this that to-day 41-year-old Sydney Box is the producer-in-chief of Gainsborough Pictures; Muriel Box is the head of the scenario department; and Sydney's sister, Betty Box, is in charge of productions at Islington Studios. Since 1942 the Boxes have made 25 films :—

On Approval; English Without Tears; 29, *Acacia Avenue; Flemish Farm; Don't Take It To Heart; The Seventh Veil; The Brothers; Jassy; The Years Between; Dear Murderer; The Man Within; A Girl in a Million; The Upturned Glass; When the Bough Breaks; Holiday Camp; Easy Money; Miranda; Broken Journey; Good Time Girl; Daybreak; The Calendar; Snowbound; Double Pursuit; The Blind Goddess* and *The Bad Lord Byron.*

And now Britain's busiest film maker intends to produce more than 14 films a year; Sydney Box is indeed a man of prodigious energy. Also he has a shrewd appreciation of entertainment values, and his capacity for business organisation is certainly exceptional.

Sydney's conception of the ideal film producer?

" He must be two men, artist and business man."

Now, some of us may not particularly care for the films of Sydney and Muriel Box. We may find them just a trifle shallow; we would prefer sugar to saccharine, gold to highly polished brass. But in the present state of this world of ours we must often learn to make do with the less-satisfying substitute. For film making—no less than the commercial theatre and the publish-

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ing of novels—is essentially a business. And the Boxes are essentially "Box Office"; in fact, it is the success of their films that enables us to make our costly prestige pictures. And remember this—*The Seventh Veil* was made for little more than £100,000. This film broke box-office records all over the world, including America. It was acclaimed by critics at the Cannes and Prague film festivals. It was selected in the "Daily Express" public opinion poll as the best film of the year. It had three runs at West End cinemas. It had several national releases. And it established an international reputation for both James Mason and a then "featured" player, Ann Todd. The screenplay was written by Sydney and Muriel Box; these two screen writers were both awarded Oscars.

THE BOXES OF GAINSBOROUGH

Muriel, Sydney and Betty. Betty is in charge of production, whilst Sydney and Muriel write the stories.

Sydney Box believes in giving opportunity to youth:

"I am all for youth in films. Not only as stars, but as directors and technicians. I have pinned my faith in a great future for British films—on British youth."

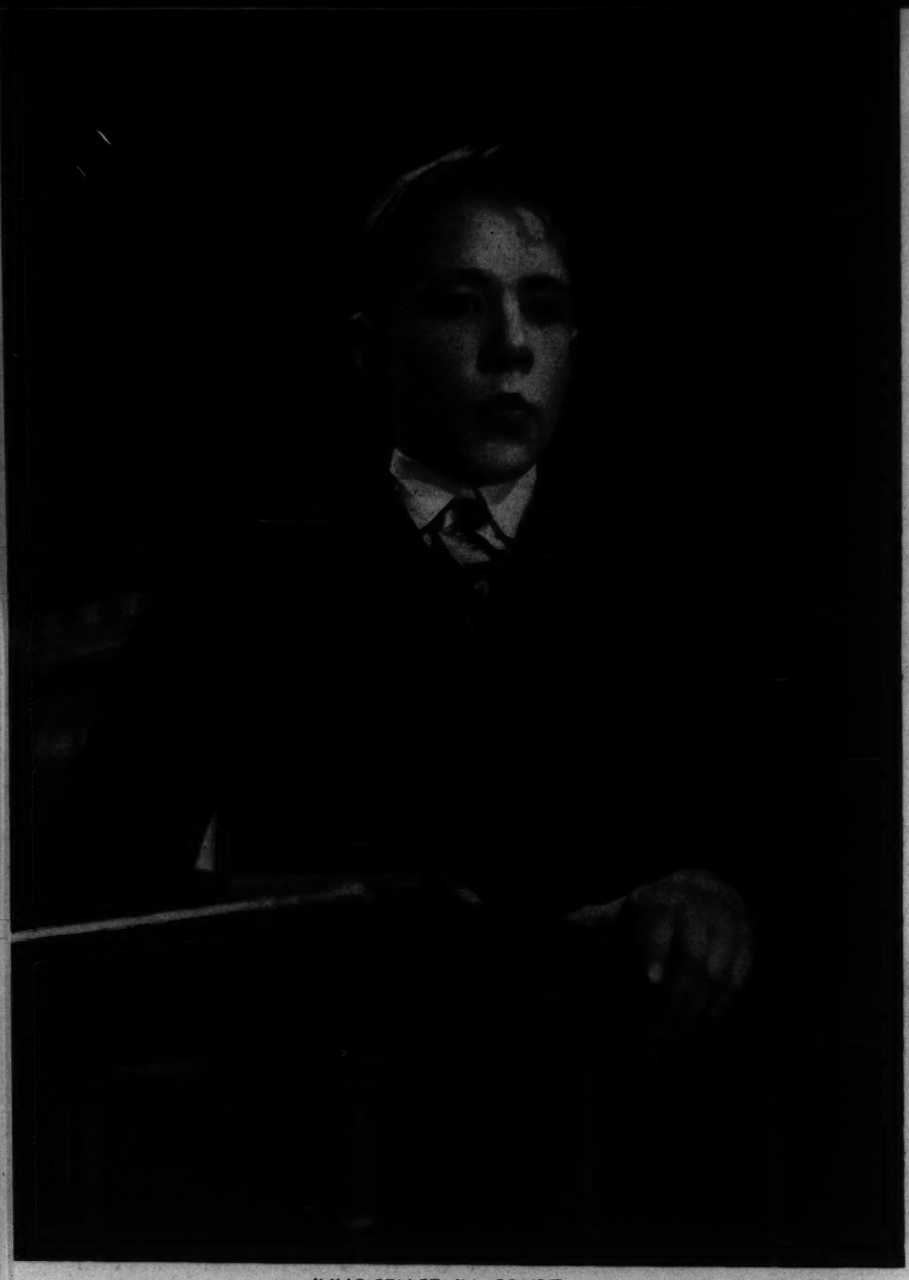
To conclude this second article, here is an open letter from Muriel and Sydney Box. It is addressed to aspiring screenwriters.

"Every week upwards of twenty people write to us asking either for employment as a scenarist or for an appointment to discuss a story, or for details of how they can obtain training in writing for the screen. We would like to answer each letter personally, but to do so would take up much more time than we can afford. Nevertheless, we are loath to fob off these correspondents with a polite but noncommittal reply. Hence this letter. It attempts to set out clearly the present position in Gainsborough and to explain why we cannot always do as our correspondents suggest.

"1. We have no vacancies at present for staff writers or trainees. Of the score of writers at present working for us, the majority are established scenarists. The remainder are trainees and young writers on term contracts. We shall not be in a position to add to their number for some considerable time.

"2. We cannot spare the time at present to *listen* to stories or story-ideas, but there is no reason why you should not submit them in writing. Any stories or scripts sent to us are acknowledged within forty-eight hours of receipt and are then handed to our Reading Department, which prepares a careful report on them. Each report is read by at least four people in our organisation and any story or script which appears to merit further consideration is then read by us personally. Because of this attempt on our part to be thorough in dealing with all work submitted to us, it is of necessity several weeks before manuscripts can be returned.

"3. To those who want to know how they can learn, or be trained, to write screenplays, we say exactly what we should say to anyone who asked us how to write a stage play or novel. The best training is to write them—and the writing of them demands no more intimate knowledge of technicalities than can be gained from the serious study of good films in the public cinema. We are not interested in screenplays bristling with technicalities. We do not require our writers to break up their scripts into close-ups and long shots or to indicate camera movement—that is the director's job. All we ask for is a good story, lucidly told in terms of action and dialogue. We have plenty of good technicians who can do the rest. Every screenplay sent to us will be carefully read and considered, and we repeat—the best training for script-writing is to write scripts!"



INNOCENCE IN COURT

But much happens before "The Winslow Boy" (Neil North) is granted this civil trial for an alleged theft.

QUESTION IN THE E

Sir Robert Morton, K.C. Don resents the reply of Fi of Admiralty

FILM MONTHLY REV PRE

THE WINSL W

The Anatole de Grun oduc directed by Antho ith

AS the story opens, young Ronnie Winslow is trying on his new uniform, the uniform of a Naval Cadet of the Royal Naval College, Osborne. His admiring and fussing family are gathered around him prior to his departure.

But, alas, some weeks later we find a damp, unhappy Ronnie in a bedraggled uniform and a letter from his commanding officer, hiding in the garden. It is alleged he has stolen a 5s. postal order. "Did you steal this postal order?" asks his father. "No, father, I didn't."

Arthur Winslow goes to Osborne, then to the Admiralty, then to Parliament, convinced his son is innocent, and demanding a civil trial. In the House of Commons the First Lord of the Admiralty replies that there are no grounds whatever for re-opening the matter. But Winslow continues the fight for his younger son. Finances become difficult in the family, and his daughter, Catherine, finds the notoriety bringing disfavour from her fiance's family.

She is alread prejudiced against Sir Robert Morton, K.C., when he comes to examine Ronnie and decide whether he he will take up the case. She considers him "a fish, a hard, cold blooded, supercillious, sneezing fish," and she is more than surprised when the K.C. agrees to accept the case.

The troubles around the Winslow home become grave. Arthur Winslow, on the day Sir Robert Morton has arranged for a debate in the House, tells him he wants the fight abandoned. But Sir Robert goes into the House and makes the speech of his life. He returns to the Winslows to say that the case of "Wi . T may now go to the co

The Winslow fami nd masse on the first day ch t between Sir Robert he General : but on the t hur is too ill to attend, a ami at home to look afte

The news arrives th case the honour of the ws cleared. This news ived Mrs. Winslow is out g a has gone to the pictur

In the evening of me Robert comes to their to g an account of the tri her long talk with him, a he they understand one r, a Robert leaves the Wi ous that this understand l l closer relationship b th

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REPLY FROM A FATHER

Arthur Winslow (Sir Cedric Hardwicke) informs his wife (Marie Lohr) of further action

INTERROGATION OF THE ACCUSED

Sir Robert before accepting the brief cross-examines Ronnie intently, instantly annoying Catherine Winslow (Margaret Leighton)

EV PREVIEWS

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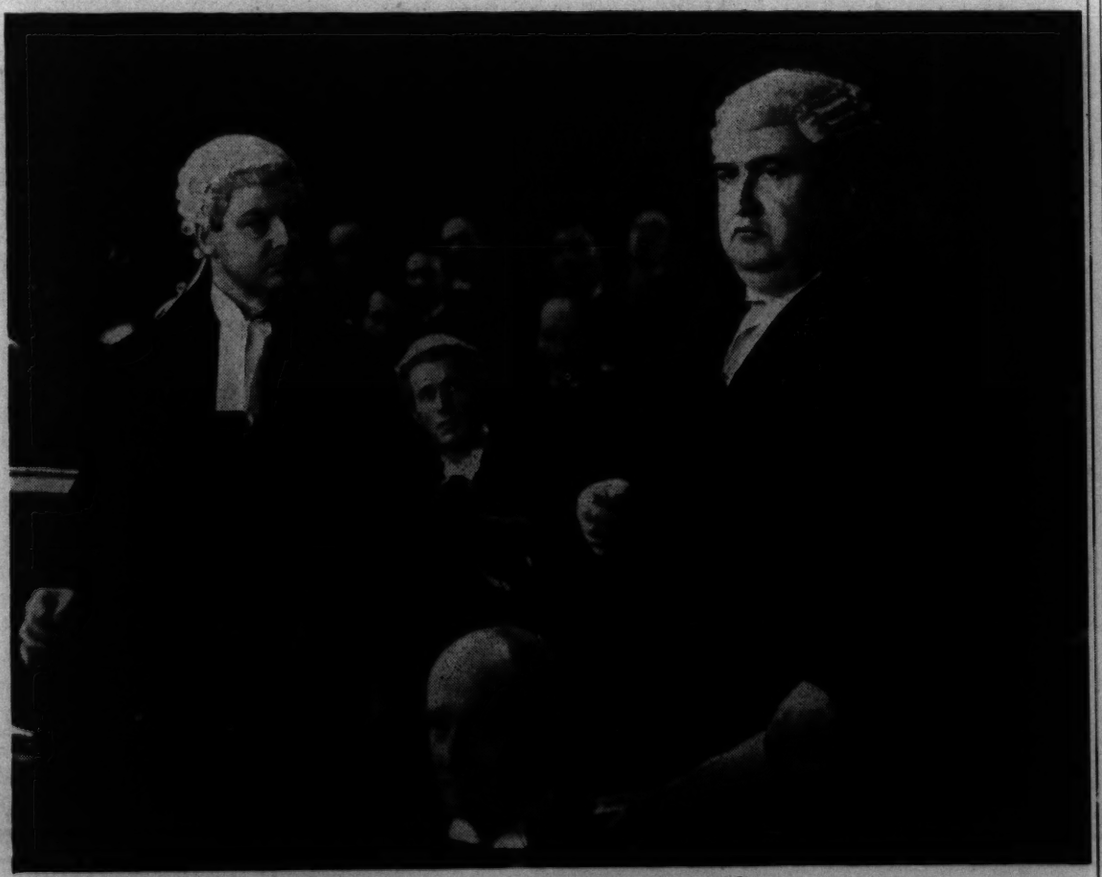


FAIRNESS TRIUMPHS IN THE COMMONS

The Attorney General (Francis L. Sullivan) protests at the questions put by Sir Robert. But the debate promotes the long awaited trial which proves ex-naval cadet Ronnie Winslow innocent

GETTING THE ATMOSPHERE

By LEWIS CRANSTON

The work of Art Director and his staff creates the atmosphere that grips the audience and carries them amongst the characters on the screen before them.

IT is a fact, whether we like it or not, that when we go to the cinema, certain of our faculties are borrowed for a few hours by a group of technicians and actors, each with a specific task to perform; all with the specific aim in mind of producing something that we will pay not only to see but to enjoy.

Now, there is something in this movie business which, all the world over, attracts millions of people. Don't tell me there isn't! And it's more than just moving pictures. The novelty of seeing one picture follow another wore off when our teen-age fans were in their diapers.

Supposing, for example, a film was made with no background to it, with just the right strength of lighting to facilitate contrast of persons or things against space, would it be appreciated? Just try, for a moment, to recall a picture, any picture. Subtract its background. What do you get? Something flat? Exactly! The picture would lack atmosphere.

This problem of atmosphere is very interesting to all those who appreciate good cinema, and seeing how it has evolved since the time Friese-Greene caused a traffic jam in Piccadilly by projecting a film of a dancing, gyrating skeleton on his shop window, is fascinating.

In the early silent days a film was good as long as it moved and told some sort of a story. This sort of cinema was completely revolutionised by film pioneer D. W. Griffith whose death was recently announced. Griffith introduced to his pictures a spirit that came from the background as well as from his actors.

His masterpiece, *Intolerance,* which was used as a weapon to campaign for the freedom of the film after the violent attacks made on *Birth of a Nation,* is a classic example of atmosphere being utilised to propel a story to heights never before reached. The famous banqueting hall set in which appears the writing on the wall, is an awe-inspiring spectacle. It cost a lot of money too—nearly a quarter of a million dollars.

It's a valid point that such money could practically launch a complete film, but in this case it is excusable because *Intolerance* brought to an abrupt end the cheap cinema and the wheels began to turn progressively.

Very soon the public was fed on a diet of gigantic mammoths such as *The Ten Commandments, Ben Hur* and *The Four Horsemen of the Apocalypse.* What breathtaking films they were then! Wonderful backgrounds, which, in many cases were sets cleverly designed and skilfully constructed to give the public its money's worth.

One film company tried to out-mammoth the other until eventually the public grew tired of mammoths and with the coming of the talkie the atmosphere gave way to the intimate domestic scene.

In cheerful films the atmosphere is not difficult to create but in films seeped with tragedy, fantasy and spectacle the Art Director's inner eye has to be very active. Some Art Directors have gone so far as to frighten the life out of an audience with their weird creations. Who can forget those introspective horrifics made in Germany during 1919-1925, *The Cabinet of Dr. Caligari, Dr. Mabuse, M,* the dark streets, the ugly corners, the depressing angles, the gaunt atmosphere that touched the faces of the audience like the cold hands of disgruntled ghouls.

Take a modern example. In *The Fallen Idol,* a London Films production which is to be released this month, the set—there is only one set in the whole picture—certainly adds to the intensity of the drama. Vincent Korda, the Art Director, has evolved a set of an Embassy which is the background of the story. This set can be called

EVERYMAN *(Hampstead 1525)*

PROGRAMMES FOR SEPTEMBER, 1948

Monday, 6th September *(FOR A FORTNIGHT)*

"LE BONHEUR"

with CHARLES BOYER

(Boyer's Last film before he left for Hollywood)

Monday, 20th September *(FOR A FORTNIGHT)*

"THE BLUE ANGEL"

with

EMIL JANNINGS – MARLENE DIETRICH

English Sub-Titles

THE FILMING IS ENDED . . .
. . . but the flowers will not die. They are renovated at Denham to take you again "up the garden path," and help you to feel the atmosphere of the film.

straightforward, but when tragedy occurs it is as though the walls and staircases of the set were silent mourning witnesses.

Always, the Art Director strives to inject into the story his imagination, his mood, his interpretation of the script which he so assiduously studies. Most Art Directors usually begin their work by making preliminary sketches for background by visualising from the angle of the camera eye which is very different from the human eye. The film director and the lighting cameraman are usually consulted and somewhere agreement is reached on the type of set to be constructed, at what length the Art Director is to go in applying his imagination to the atmosphere.

A visit to the office of an Art Director is a revelation in itself. Alfred Junge, who recently won an Oscar for his work as Art Director on *Black Narcissus,* is a mine of information on atmosphere. Round the walls of his spacious office in the M.G.M. studios at Elstree hang the sketches for the forty-four sets he has designed for *Edward, My Son.*

These were final sketches from which ground plans are drawn to scale for the constructional men. There were also numbers of smaller sketches which had already been examined by the film director and the lighting cameraman.

On a drawing table in his office is a ground plan of one of the sets. It looks like an architectural drawing which in fact it is, showing lines, points, angles, and details clearly drawn on the side for specialist craftsmen. This plan gives the lead to the construction manager and his team of carpenters who build the set. Plaster work is added if necessary for effect, and then the painters add the finishing touches.

It is amazing just how much of a set is made of plaster. All those fine columns of large houses, blocks of tenements, brick work, libraries of books, drain pipes, garden gates, huge rocks, stone slabs—they're all made of plaster. During the war when food was short, it too was made of plaster if a film required a table laden with fowl, fruit, cakes and other luxuries. One Art Director went as far as to make prisoners of war out of plaster for a war film because of the shortage of male extras most of whom were in the forces.

Some Art Directors are not too happy about divulging their little devices to the public. They feel that once the public learns the story of the background it will immediately lose interest. The answer is simple. If the public goes to see a picture and is constantly aware that the sets are unreal then there's something wrong somewhere!

This is not giving away secrets. Instead it is describing the hard work, the creative work that goes into the good film that, in time, reaches the screen of the smooth picture palace and humble cinema alike. It should be known. Too often stars steal all the credit for a film.

It is true, as well, that an Art Director sometimes surpasses himself, although it may not be entirely his own fault. In films of this calibre we have art for the sake of art and nothing more. The same futuristic and cubist tendencies displayed on an artist's canvas find their way to the screen. If this should become popular the next thing to expect might be a film made in a Picasso-like frame with sub-titles explaining the sets to us.

That remark may be fairly condemned as being facetious, but in an industry like films which very often expresses a creative mind or minds there is always that possibility of the Art Designer nullifying the atmosphere by giving us something abstruse rather than something that will engage the attention for a couple of hours' good, cinematic and clever entertainment.

On the continent some films have already been made which tend to adopt bizarre settings. It may spread over here as most film makers are copyists. Instead of the set assisting the film it remains something aloof, separate and in an industry where co-operation between all creative minds is vitally necessary for success, this is not to be desired.

Atmosphere is the artery of the good film. If it gets clogged up with unnecessary matter it is liable to kill the film—stone dead.

Film Fashions

Sweaters too, have the New Look

says ELCIE MAKSUTA

SUMMER having come to such a near and sad end, cotton dresses which the wise and thrifty never bought, are put away and the woollen clothing is carefully and a little sadly hung out to air or taken to the nearest cleaners. But the time for winter clothes has not yet come, at least so we hope. Though it is no longer cotton season, winter dresses are not welcome yet either, unless there is an unnaturally early fuel cut.

Sloppy joes, sweaters and sweat shirts are names which have become familiar in the fashion language, and for them the season is just approaching. Sweaters, too, have the new look, they slope at the shoulders and are much longer than they used to be. Sloping at the shoulders does not mean, however, that a jumper has to be knitted much too large and look as though it ought to belong to an older sister. It just means that the shoulder line is more naturally moulded and no longer padded into a square. As regards length, don't suddenly imagine that you have become an athlete and wear the sweater down to your knees. If, however, you wear it over the skirt instead of tucked in, you'll find that you look taller and slimmer, for instead of cutting yourself in two, you have a gradual change-over.

There is the tight and the loose sweater. You yourself ought to know which kind suits you best. Generally speaking, the loose one is the more sporty because there is a greater feeling of ease and comfort about it, especially if worn with slacks. If you wear it with a wide skirt, about halfway down to your hips, you'll find yourself looking rather like an American bobby-soxer and you could probably do worse, provided you are the right age. Tight sweaters are usually more dressy looking and much more practical if worn under suits. Sweat-shirts, as the name implies, are very loose fitting. They are not as popular here as on the Continent or in the States, which is a pity, for they are ideal for housework and sports, being easy to wash, quick drying and not in need of ironing. But they only look attractive with slacks or dungarees.

Sweaters can also be worn for more elegant occasions. Usually this kind is of a finer wool, cashmere or angora. Even twin sets, when well fitting can look smart on an afternoon out. But the essential nature of a sweater is plain. Usually they look neither sporty nor attractive when they are riddled with intricate patterns, though they may be fun to knit. Fairisle jumpers are plain though multi-coloured. It's when you try to hide the fact that a jumper is knitted by making it look like lace or net that you run into danger easily. When you knit or buy a sweater remember that the plainest is always the smartest. And when you join the rank of the sweater girls look at yourself in the mirror first, but don't be too modest, for sweaters are attractive, and in England, most useful.

So don't sigh too heavily as you put your cotton dresses away, for sweaters, too, can be attractive, and they don't have to be washed so often, nor starched and ironed.

RONA ANDERSON
Starring in the "Two Cities" forthcoming comedy-thriller "Sleeping Car to Trieste," she wears this "slinky joe" sweater, in sky-blue close-knit wool from Jaeger.

Third Programme Cinemas

by ISABEL CAMERON

Whether you are fortunate enough or not to know these London Cinemas for the 'discriminatiug,' you will be interested in their story — a story which has heralded a wider exchange of films amongst nations, and which can even help international relations.

THE HAMPSTEAD EVERYMAN

TUCKED away in a little cul-de-sac, a few yards from Hampstead Underground station, there lies . . . But why listen to me! There are others—eminent people—who have something to tell you about this great little cinema. A few words from Dr. C. E. M. Joad:

"I am properly grateful to the Everyman for giving me the assurance that I can see any evening, for half the price of a West End seat, a film which is (i) *not* an insult to my intelligence and (ii) does *not* proceed on the assumption that I, in common with the rest of the audience, am a sex-starved adolescent."

C. A. Lejeune, film critic of "The Observer":

"If I had my way there would be an Everyman in every centre in this country."

Roger Manvell, author of "Film" and joint author of "Twenty Years of Film":

"The Everyman is a light in the window of the future."

Dilys Powell, film critic of "The Sunday Times":

"The Everyman—which Heaven preserve."

Richard Winnington, film critic of the "News Chronicle":

"The Everyman adds to the amenities of living in London."

And J. B. Priestley says:

"My wife and I often visit the cinema, especially the Everyman at Hampstead."

For those of you who have not yet had the delightful experience of visiting this "cinema for the discriminating" here, taken at random from the Everyman's repertoire, are just a few of the films you are missing:

Hôtel Du Nord; Quai Des Brumes; The Blue angel; Crime Et Châtiment; Mädchen In Uniform; Fric-Frac; Sous Les Toits De Paris; Childhood Of Maxim Gorki; My Universities; The Grapes Of Wrath; The Southerner; San Demetrio—London; and *The Cabinet Of Dr. Caligari.*

If you intend going to the late evening show and haven't reserved your seat—this luxury only costs 3s. 6d.—I advise you to reach the cinema a quarter of an hour or so before the programme begins; there is always a queue of "Everyman addicts" for this particular performance.

And, incidentally, the Everyman's highly descriptive programme is regularly sent to almost 8,000 people.

For those who have occasion to wait in the foyer there is a permanent exhibition of paintings by Hampstead artists; most of the work is very good and the prices are quite moderate.

Invariably at the end of the performance there are several patrons who linger in the foyer to discuss with the manager the merits—and sometimes the demerits—of the film.

For Mr. Peter Bristol is a film enthusiast who can often delight you with his refreshingly original viewpoint.

THE ACADEMY CINEMA

The Academy, Oxford Street, is patronised by intelligent film-goers from all over the country. There was ample evidence of this in Secretary Mai Harris' office; I saw trays full of letters from almost every town in the country. The writers would be in London on such and such a date. What would the Academy be showing then? And would it be possible for them to get a seat? As I was glancing over them a fresh stack arrived.

Artistic Mai Harris—besides running the business side of both the Academy and its distributing company, Film Traders, Ltd., she does all the film editing and sub-titling—has firm views about the cinema.

"The film," she says, "is like human nature. It is fundamentally the same everywhere. And through the film, the world's most powerful medium of expression, the peoples of all lands can really get to know each other's mode of life.

"When this fact is generally recognised," she

continued, " we shall have an important contribution to world peace."

The following list of some of the Academy films shows that Mai Harris certainly practises what she preaches.

Forgotten Village—made in Mexico, by an international group of film makers. *Frenzy*—Swedish. *The Day of Wrath*—Danish. *Marie-Louise*—Swiss. *The Murderers Are Among Us*—German. *Enrico IV*—Italian. *Fric-Frac; Une Femme Dispârait*—French. *Strange Incident; Tobacco Road*—American. And *Children On Trial*—British full-length documentary.

Film Traders, Ltd., send films like these to an ever-increasing number of provincial towns.

And not only does the Academy believe in the art of the film; their posters are an object lesson in advertisement design. So much so, in fact, that at the Victoria and Albert Museum, where their artist, Peter Pendrey, is holding an exhibition of his work, the word Academy is frequently met with.

LA CONTINENTALE.

This is a very enterprising cinema indeed. La Continentale, as such, has only been in existence for a matter of months. And yet, in that short time, it has introduced to this country films from the Argentine—*Spanish Serenade* and *The Kreutzer Sonata*. It has shown that great French film, *Les Enfants Du Paradis* and a fine thriller, *Le Corbeau*. And few of us who saw the British premiere of *L'Idiot* at this cinema will forget the beautifully sensitive acting in this film. Incidentally, *L'Idiot* ran for almost three months.

And now we are really seeing British cinema history. The French film *Derrière Ces Murs* is being shown simultaneously at La Continentale and—with dubbed English dialogue—at the adjoining Berkeley.

There has been much controversy over the efficacy of dubbing. And there are many people who maintain that foreign films have their adherents simply because the language is different. At La Continentale and the Berkeley it is now possible to dispose—or perhaps prove—these contentions.

And for the girls—I would add that not only is the good-looking young manager of La Continentale politeness itself; he also has a very special brand of personal charm.

★

STAR OF THE MONTH

DARK haired SONIA HOLM was born at Sutton, Surrey, and started her stage and screen career as a dancer some three and a half years before the war, her roles ranging from chorus to principal ballerina in pantomime. The war came, and she joined the W.A.A.F.; a serious interruption of her stage career, but instrumental towards her getting a part in "School for Secrets" which was intended originally to be a documentary film on Radar. There followed a contract with the J. Arthur Rank Organisation, and she joined the Company of Youth. She has been seen in vastly contrasting parts; in "Miranda" she played the sophisticated hat designer, then to drama in "Broken Journey," the film based on an air liner's crash in the Alps; next came a part as a racehorse trainer in Edgar Wallace's thriller, "The Calendar," while different again was her part in "The Bad Lord Byron," in which she played the part of Byron's wife.

★ ★ ★

Documentary Film News

LAST year there was the biggest epidemic of acute anterior poliomyelitis we have ever had in this country. At the height of that epidemic the Ministry of Health issued a 20-minute film *Poliomyelitis* 1947, to help general practitioners with early diagnosis of the illness. Thanks to the co-operation of the Central Office of Information projection service, that film was seen by 17,000 doctors and as many nurses in three weeks. The new film *Polio Diagnosis and Management* is a more ambitious film intended to be completed in time for any possible epidemic in this or future years. With digressions, it tells the story of a young man who gets acute anterior poliomyelitis and is treated and finally returns to work. The film starts with tables showing the amount of the illness in various places of recent years and goes on to mention how in a family some have merely fever and headache while others have the obvious illness with paralysis. Then we see a young man visit his doctors surgery; the doctor gives him aspirin and sees him next day; suspects poliomyelitis and calls the Medical Officer of Health; he examines him and removes him to hospital, explaining the outlook to the family of the patient. The various types of muscle paralysis in this illness are demonstrated and the progress of the patient followed through to his building-up exercises and finally his return to work, still under supervision.

The film is designed for general practitioners and gives a good survey of the progress of a case with a suitable emphasis on the necessity of continuing treatment until and after the patient is back at work. It lasts 60 minutes and is very well photographed, directed and cut.

No. 1. Ready Now!

★ ★ ★

EUROPEAN FILM REVIEW

Produced in Europe but containing

Film News from Five Continents

★ ★ ★

An entirely new International Cinema Book mailed direct to your home. Send 2s. 7d. to Precinct Publications (Dept. EFR/SUB), 50, Old Brompton Road, London, S.W.7. Each issue contains eighty pages of text and pictures that are sure to delight.

★ ★ ★

FILM MAKING WITHOUT STUDIOS

from page 5

Other difficulties peculiar to a specific location are always arising. At Bushey, for instance, buses changed gear outside the house, and the sound was picked up by the microphones, so there was nothing for it but to wait until the bus had reached the top of the hill before starting a scene. Another source of interference is jet aeroplanes, for their whine is picked up by the sound apparatus long after it has become inaudible to the human ear.

The unit tackles these problems one by one, and they are gradually overcome. International Motion Pictures have now moved into a larger suite of offices in Piccadilly, and they have several more films lined up. In two years they have succeeded in establishing themselves as independent film producers with a firm reputation. And anyone who knows the film business will agree that this is no mean achievement.

"We are not kidding ourselves that our films are perfect," says Harry Reynolds, "but we believe that by producing films at the least possible cost, we are making some contribution to the British film industry."

A CHILDRENS CORNER

"Pen Pictures from Rhodesia"—a thrilling film from a game reserve.

THESE are the adventures of two boys, Roddy and Jerry, the sons of a game warden of a large animal reserve in Southern Rhodesia. The film was actually made on the reserve and many of the adventures are true.

As soon as the necessary plans had been completed and the cameras installed, the rains started and poured down more heavily than ever before. The animals, to make the camera-men's lives even more miserable, seemed to prefer all those spots where no cameras were hidden. When the men finally tracked them down they often disappeared for days and the filming naturally had to be interrupted. So the story of the film grew in bits and pieces, the camera-men always hurrying and rushing because of oncoming rains.

About 3,000 elephants wander about the game reserve. As long as they stay within the boundaries they remain unharmed. But, of course, the spaces are too vast to be fenced in and many elephants wander into the unprotected surrounding country. A shot fired into the air is usually enough to make them shuffle back to safety, but some hunters prefer to shoot the elephants than shoot into thin air. It is the gamekeeper's job to decide whether the hunter killed to defend himself or for some private reasons of his own. Sometimes also the elephants attack native villages, trampling down everything that crosses their paths.

The camera-men decided that to follow an elephant who had escaped from the reserve ought to make an exciting scene. Soon the occasion arose; they followed the escaping elephant and after a few hours tracked him down and quickly set their cameras. A distant trampling announced the elephant's arrival. The gamekeeper gave his usual shout which usually frightened the animals in much the same way as a gun shot. This elephant, however, chose to act differently, and started to rush straight at the men. For a few seconds nothing could be heard but the thundering approach of the elephant and the steady whir of the cameras. Suddenly a loud explosion shook the cameras as the warden pulled the trigger of his gun and the huge elephant crashed down a few inches from their feet, a big mountain of flesh weighing over ten tons.

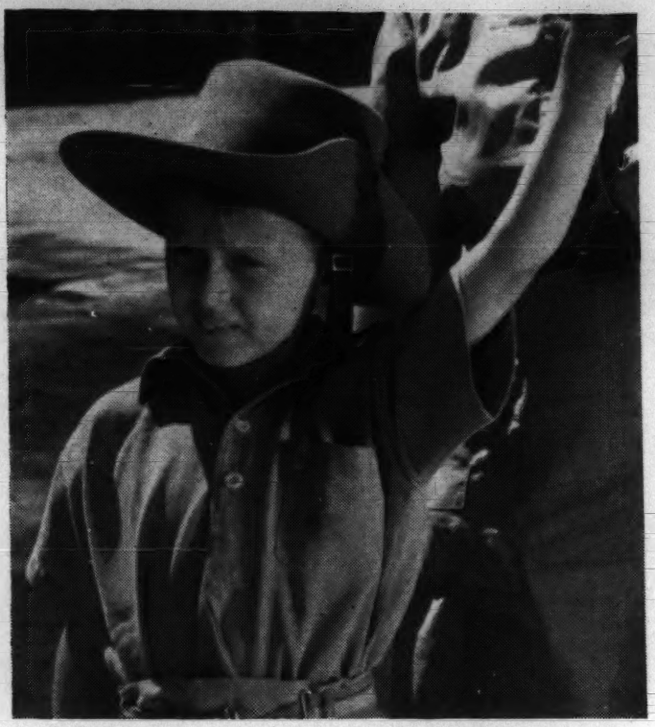
FILM REVIEWS

FOREVER AMBER

THIS film is precisely what one would expect to happen to a "hot" best-seller after the Hays Office and the Legion of Decency had finished with it. It emerges as blameless as a Sunday school text-card, and shorn of its sexy trimmings, a crashing, pretentious bore in murky technicolor. One can well believe the sets cost a small fortune; one simply marvels at the enormous waste of time and money. The talent expended, however, is not so prodigal. Linda Darnell seems to have only the sketchiest notion of character, and does not suggest libidinous passion any more than, presumably, Miss Cummins did. In fact, she looks just like another vacuous Hollywood blonde who has strayed by mistake into a pseudo-historical epic about the Plague and Fire of London. The director is to be congratulated on his restraint in not showing the fire. Of the male leads, George Sanders, as usual, looks well, and wears his clothes as though they belonged to him; and, in fact, seems almost to enjoy himself as a slightly sardonic Charles II, which must have been awfully difficult under the circumstances. His playing has just the right astringent quality to offset the stodgy monumental dullness of the rest of the film.

IF WINTER COMES

METRO'S latest fantasy about life among the feudal English, was directed by Victor Savile, who once made *South Riding* and *Goodbye, Mr. Chips.* I wouldn't have thought it possible that a man could forget his native country so completely. A. S. M. Hutchinson's venerable tear-jerking best-seller has been brought forward a war. What has not been brought up to date is the director's notion of life in war-time England. But if you choose to overlook the curious view of the English as either bowler-hatted nincompoops or smocked, forelock-touching rustics, there is an engaging characteristically quizzical portrait of the rather muddled Mark Sabre by Walter Pidgeon, as America's favourite Englishman, and a simply tremulous,



SON OF A GAME WARDEN

In the film of his adventures they needed guns as well as cameras.

Such incidents were not uncommon to the camera men, and as far as possible they recorded them, photographing wild animals and living amongst them, learning the secrets of bush craft and how to fight bush fires.

---

quivering portrait of idealistic true love by Deborah Kerr which will be a riot in Cheltenham. The cynics should stay away; the remainder are advised to take a handkerchief.

RIDE THE PINK HORSE

A SHORT while ago Robert Montgomery directed *Lady In The Lake* and took the leading part to such an extent that the audience looked at the film through his eyes. *Ride The Pink Horse* is not much better. Montgomery plays the typical tough ex-Serviceman who heroically avenges his friend's murder. The motive is assuredly honourable, only to carry out his intentions he has to illtreat and bully every unfortunate woman who crosses his path. The little Mexican girl (Wanda Hendrix) who follows him like an idol is assuredly more kicked around than a street urchin. Nevertheless, it is plain that Montgomery has ideas of his own. *Ride The Pink Horse* is not just a detective film; with its underlying Mexican atmosphere, sometimes perhaps a little too strong, the film strikes a rather unusual note. It is not a masterpiece, but it is not a bad film, either.

COMPETITION COLUMN

Swim Suit Contest

In a previous issue of this publication Elcie Maksuta guided you in the choice of your swim-suit. If you have followed her advice, no matter what your dimensions, you have a chance of having your photo published in a future issue of this publication.

Send in a snap-shot of yourself in a swim-suit, and the girl who has made the wisest choice will have her picture published. If you wish to have your photo returned, enclose a stamped addressed envelope, and no entry will be considered without the form below. Closing date October 15th.

Competition Page (SS 1), Precinct Publications, 50, Old Brompton Road, London, S.W.7.

I wish to enter for the swim-suit contest and enclose a snapshot of myself taken this year. I agree that the Editor's decision is final.

NAME .....

ADDRESS .....

.....

Film Ideas Competition

The Editor recognises the supreme importance of the writer's contribution to the film. He also thinks that too many producers underrate the taste of the general public. In order to prove this, readers are invited to submit original ideas for screen stories. These should be approximately 250 words in length. Each month we will publish the four ideas considered by our staff to be the best. Readers will then be asked to vote, on the available form, for one of the four. The competition will last for several months and the winners will be awarded a guinea each, plus a free trip round one of the larger film studios.

Conditions

Any number of ideas may be submitted, but each must be accompanied by the form below and a stamped addressed envelope for the return of the MSS. Remember we are only asking for ideas for stories. The Editor accepts no responsibility for anything that may arise out of the publication of your idea. The Editor's decision regarding the publicaton of ideas is in all ways final.

To: Competition Corner (FI/1), Precinct Publications, 50, Old Brompton Road, S.W.7.

I enclose an idea of approximately 250 words for an idea for a film. I have read the conditions and agree to abide by them.

Signature.....

NAME .....

ADDRESS .....

.....

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PEGGY EVANS, a young and promising film actress, hails originally from Sheffield, but is a Londoner by virtue of having lived there since she was four. She trained at the Central School of Speech Training and Drama at the Albert Hall, and was still studying there when a television contest brought her to the notice of Victor Saville and Richard Norton; this led to her first screen appearance in " The Mikado " (1939). She returned, however, to stage work, playing and touring in repertory before resuming her screen career by appearing in " A Matter of Life and Death," and " The School For Secrets," and was then given a contract by the J. Arthur Rank Organisation.

Blonde and blue eyed, PEGGY EVANS plays leading roles in " Penny and the Pownall Case " and " Love in waiting," both of which productions draw their talent from The Company of Youth.